

*Supplement*

September 20, 1913

# THE PUBLISHERS' WEEKLY BOOK REVIEW



Illustration by Gayle Hoskins for "Diana Ardway" by Van Zo Post.—J. B. Lippincott Co.

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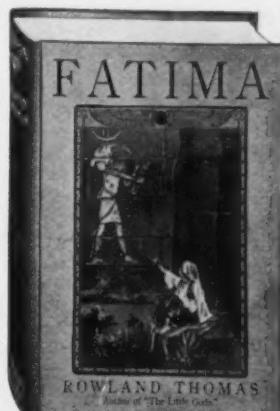
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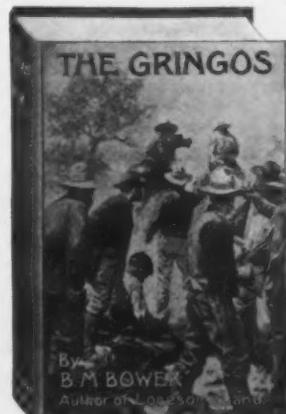
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## The Books Being Talked About

While this monthly selected list cannot by any means include all the most worth while current publications, the converse is true—that all books listed in it are, for one reason or another, significant. Not only private buyers, but neighborhood libraries and reading clubs—which must often buy carefully—will find it of value in making selections or purchase.

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Shipboard in the Far East—a beautiful American girl—a mysterious man, the exact double of her fiancé at home—and what came of it.

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## THE PUBLISHERS' WEEKLY BOOK REVIEW

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Ready September 26th

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When we published "Molly Make-Believe," we thought it the best story of its kind ever written, but "The White Linen Nurse" is better yet—bigger, freer, finer.

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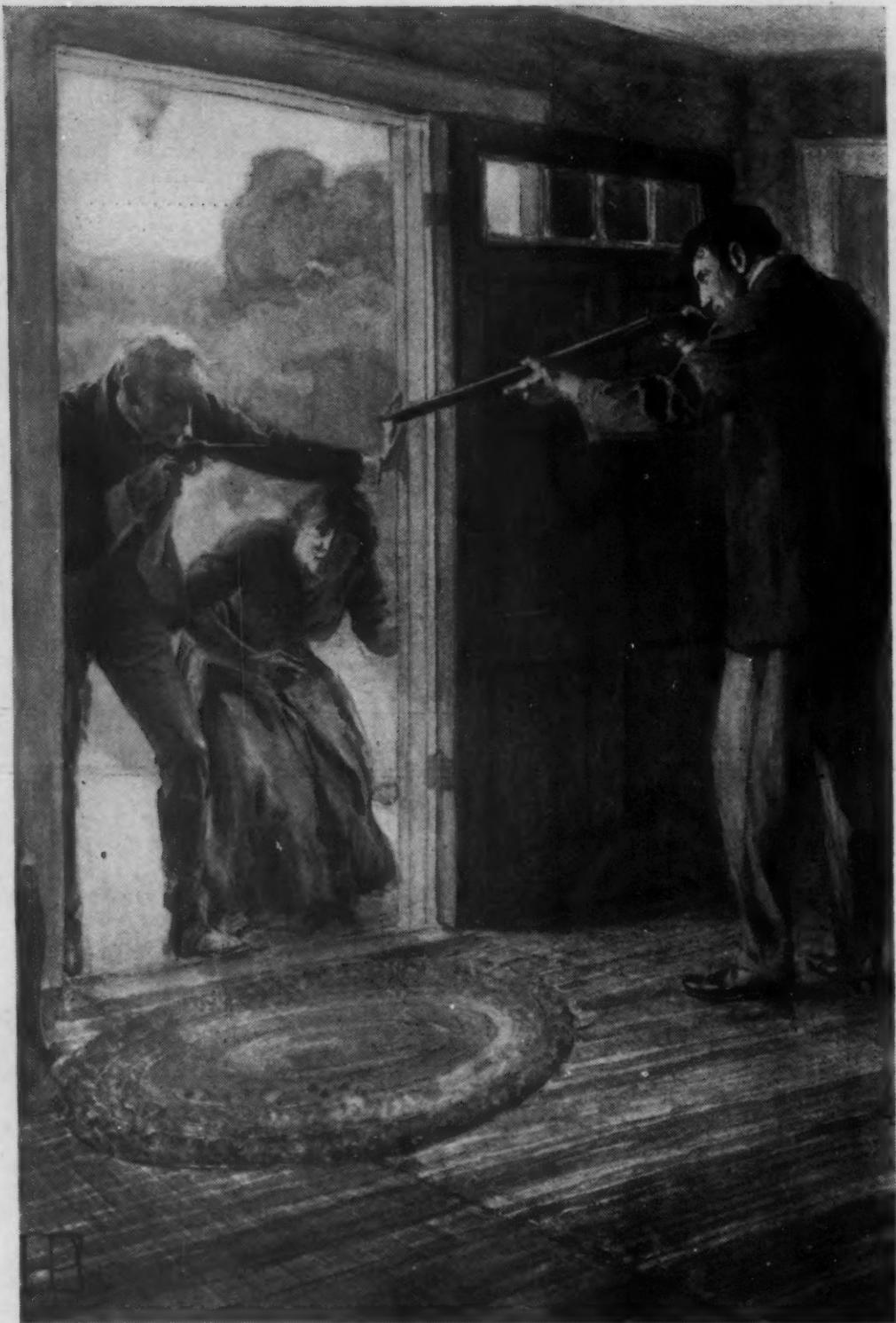
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"WELL, IF YOU TWO AIN'T DRAWED A BEAD ON EACH OTHER!"

FROM "LADDIE," BY GENE STRATTON-PORTER.

*Doubleday, Page & Co.*

# THE BOOK REVIEW

ALGERNON TASSIN  
DANA GATLIN  
F. M. HOLLY

GRACE ISABEL COLBRON  
JOSEPH MOSHER  
JUSTUS NYE  
REVIEWERS

RICHARD LE GALLIENNE  
MARY ALDEN HOPKINS  
EDNA KENTON

## Book Chat of the Month

SOME interesting facts are furnished by Reilly & Britton regarding progress made on their \$10,000 prize novel contest which closed last month. As an indication of the number of contestants having novels to enter, there were 3,333 requests for information received during the first two months. Of these requests, 2,249 came from men and 1,084 from women. By far the greatest number of inquiries came from the State of New York, which was followed, in the order named, by Illinois, California, and Indiana. Singularly enough, from all New England, once rated as the literary centre of the country, there were not more than 215 letters, while from New York City alone there were 402 letters. During the last month of the contest the manuscripts submitted came in at the rate of fifteen a day. As to the quality of the novels submitted, nothing can be determined until after the contest is closed. The majority of the letters indicate that the writers possess education and some literary skill; but "a number show on their face that the writers have no chance for the prize."



H. G. WELLS' new novel, "The Passionate Friends," just published in England recounts the love-affairs of one Stephen Stratton, and is supposed to be written by him as a warning to his son.



SEVEN blood-red diamonds are stolen, found by a clairvoyant and turned over to a retired maiden lady, who forthwith finds herself involved in amazing adventures, together with a Pittsburg millionaire, a smuggler de luxe, a detective extraordinary, a live-wire newspaper reporter and even Kaiser Wilhelm himself. All these people play their parts within the covers of "Diamond Cut Diamond," by Jane Bunker, published by the Bobbs-Merrill Company.



THE account of the Scott expedition to the South Pole will be published in this country by Dodd, Mead & Co. It will comprise two large and profusely illustrated volumes.



A PRINTER's error in perpetuity! How many of next Sunday's congregations know that, when joining in the "*Te Deum*," they are

carrying on, in one phrase of that song of praise, an ancient blunder? "Make them to be numbered with Thy saints." So it runs. And so, when the manuscript copies gave place to printed books, was it rendered in the mediaeval Latin then in use, "*numerari*"— "to be numbered," as we say in English. Transpose the first and third letters and you get "*munerari*," "to be rewarded," Which is what all prayer-books would be printing to-day, and congregations singing, were it not for that fifteenth century printer's error.



WHAT has become of Stanley Weyman these recent years? It is a full half decade since we have enjoyed a new novel bearing his name. Yet Mr. Weyman, if we may believe the biography books, is still a young man in the fifties; and surely the public that devoured eagerly such romances as "Under the Red



DRAWING BY GÉO. DESAINS  
FROM "MAGNETIC PARIS"  
BY ADELAIDE MACK  
*The Bobbs-Merrill Co.*

Robe" and "A Gentleman of France," is as large as ever. Stanley Weyman's novels did much to set a mode in romances; but his imitators have never attained his mastery.



"PERHAPS you are familiar with the works of Ingersoll?" smilingly inquired the book-salesman, as he reached under his coat for the sample bindings.

"Sure I am," replied Mr. Goldberg, the jeweler; "undt it's a good vatch for der money!"

JULIE M. LIPPMANN, the author of "Martha-by-the-Day" is bringing out in October, through Henry Holt & Co., a new story, "Making Over Martha," which is said to be even better than the earlier one.



FOR the fourth year in succession a woman has won the 250 guineas prize awarded annually by Mr. Andrew Melrose, the English publisher of the best first novel. Miss Margaret Paterson is the lucky young author, and the title of the successful book is "The Lure of the Little Drum." The adjudicators were Miss Mary Cholmondeley, Mr. Joseph Conrad, and Mr. W. J. Locke. Miss Peterson, who has been engaged chiefly in journalistic work for the past three years, is a daughter of the late Dr. Peterson, for many years Professor of Sanskrit at the Elphinstone College, Bombay, and this is her first effort at novel-writing.



IF we are to believe Parisian dispatches, announcement was recently made of a colossal literary prize, the largest on record, to be awarded at St. Petersburg in 1925. It amounts to \$1,540,000, and is to be given for the best history in any language dealing with

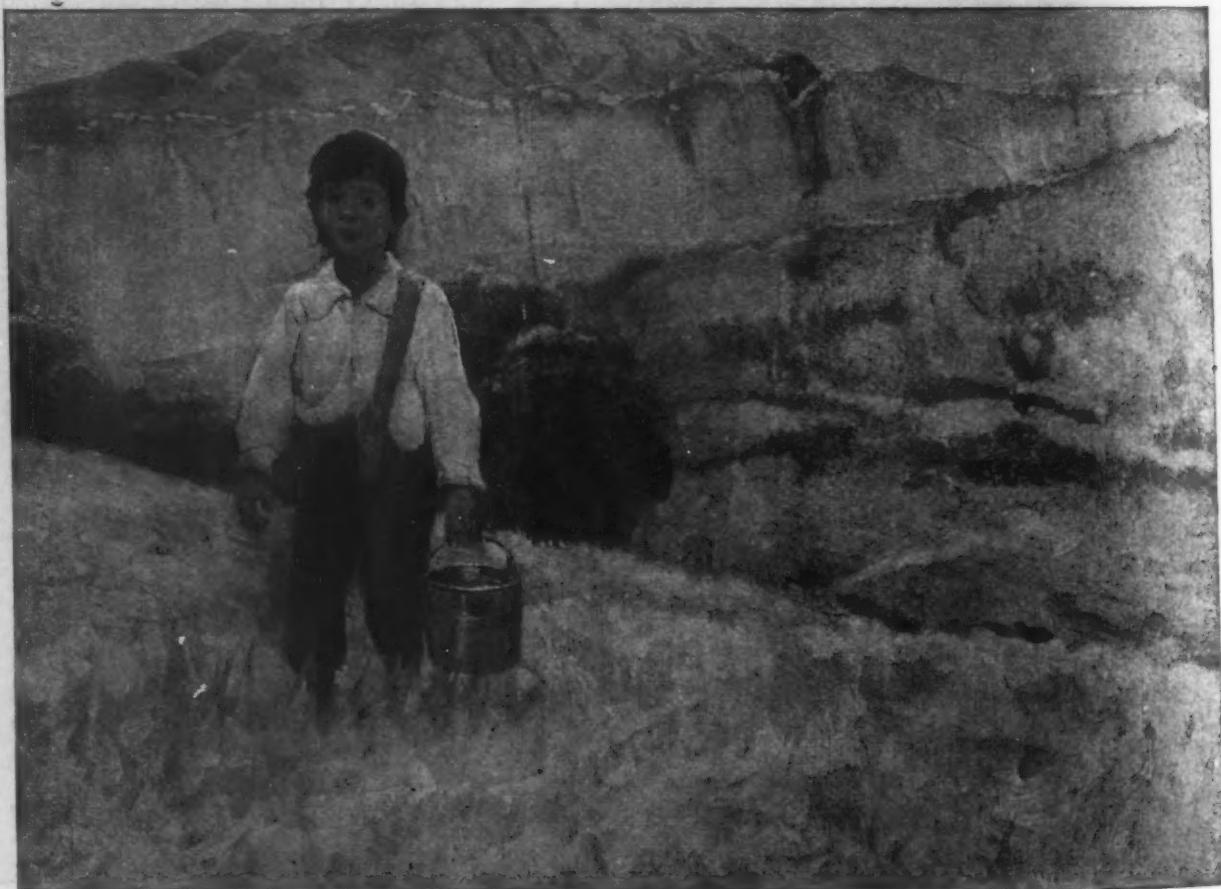
Czar Alexander I. It is stated that in 1833 Alexander's most loyal helper, Arakcheef, deposited 50,000 rubles (\$25,000) in the Bank of St. Petersburg to be left at compound interest for ninety-two years for this award. A quarter of the sum is to be used in printing the winning manuscript and translating it into various languages and rewarding the next best work with a consolation prize. The winner will thus get well over \$1,000,000.



ROBERT HICHENS and Jules Guérin traveled through the Balkan Peninsula to gather material for the articles which have been running through *The Century* this year, and for the elaborate book which The Century Co. will publish in the late fall. The text and pictures—twelve in the colors of Mr. Guérin's canvases—will cover the natural scenic glories of Dalmatia, the classic ruins of Greece, and the wonderful mosques of old Constantinople.



DOUBLEDAY, PAGE & Co. announce a special holiday edition of the new Gene Stratton-Porter story, "Laddie." It is bound in limp brown ooze with decorations in green and gold, and sells for \$1.75 net.



"I WAS SENT FROM THE HOUSE, HALF A MILE AWAY, TO CARRY HIM A PAIL OF BEER"  
FROM "JOHN BARLEYCORN"  
BY JACK LONDON  
*The Century Co.*

AN especially praiseworthy set of books for children, called the "All-time Series" is being issued by the Thomas Y. Crowell Company. The series includes such titles as "The Argonauts," "Heroes of Old Britain," "Old Celtic Tales," "Tales from Shakespeare," "Tales of Wallace and Bruce," etc. The books are printed in large, clear type, and are pleasingly illustrated.



ONE of the most ingenious toy books ever made is being "published" by the Bungalow Book and Toy Co. Outwardly, folded, it is a thin book; unfolded it is a two-story doll house for children, gay in vine-clad crimson brick and green shingled roof and complete with specially designed furniture and with grassy, hedge-enclosed lawn outside. It is not a cheap, gaudy-colored toy. It is not only a practical house to play in, but it has taste in color and design that gives it the charm of a dainty little country cottage, and is at once clean and durable. The first two of the Bungalow Books are now ready. One is a living room unit, the other a kitchen unit — both having a bedroom above. These units are uniform and can be joined together. The doors and windows swing open and access can be had from one unit to the other.



ON September 2d, L. C. Page & Co. issued a new novel, "The Golden Road," by L. M. Montgomery, the author of "Anne of Green Gables." Other September Page publications were H. C. Shelley's "Royal Castles of England," and Francis Raleigh's "Ralph Somerby at Panama."



AN attractive, new fifty cent series of "Riley Booklets," is just on the market from the Bobbs-Merrill Company.



CATHEDRAL AND CHURCHES FULL TO OVERFLOWING. THE DEAD OUTNUMBERED THE LIVING  
FROM "THE POISON BELT"  
BY SIR ARTHUR CONAN DOYLE  
*George H. Doran Co.*

"THEODORE ROOSEVELT, AN AUTOBIOGRAPHY," is the significant title of a book which will be issued by the Macmillan Co. on November 19th.



THE authorized translation of Hervieu's drama "Le Dedale" under the title of "The Labyrinth" is announced for early publication by B. W. Huebsch. The story deals with the divorce question in French society, the traditional attitude of the Roman Catholic Church toward remarriage and the insuperable difficulty arising through the existence of a child of the divorced couple. The translation is by Barrett H. Clark, an actor and interpreter of the drama, and Lander McClintock. Strindberg's novel "By the Open Sea" is just published by the same house.



WRAPPER ILLUSTRATION FROM "THE WOMAN THOU GAVEST ME" BY HALL CAINE  
J. B. Lippincott Co.

## The First of the Fall Novels

Reviewed by Edna Kenton, Fremont Rider, Doris Webb, F. M. Holly and others.

### LADDIE.\*

Just open the cover and walk right in. You're taken into the midst of the family at once. There's not a worn spot in their carpets or a soft spot in their hearts that they try to hide from you.

To begin with you hear a wonderful secret, the secret "Laddie" tells his "Little Sister," in whose words the story is told. The secret concerns a Princess, with eyes like "big moonlit pools of darkness." She lives in the woods, the enchanted woods, and Little Sister must leave a letter for her in a certain box hidden under a certain beech tree. It is a big adventure for Little Sister—to go alone into the enchanted woods where gypsies and wildcats may be hiding, and where things you can't see jump suddenly and make scarey noises. But she leaves her letter, and meets the Princess, who is quite as beautiful as Laddie has said, but far more human than you would have expected. She is, in fact, Miss Pryor, one of a mysterious English family who live in sumptuous retirement in this remote middle western community, and discourage all friendly overtures.

The love affair between "Laddie" and Miss Pryor, carried on surreptitiously because of "Laddie's" father's abhorrence of Mr. Pryor's atheistical notions, and Mr. Pryor's abhorrence of everyone in sight, is but one

of the romances of the story, for the Stantons—of whom "Laddie" is one—are a large family, and of a marrying tendency.

The plot—well, practically there is no plot. A humorous bit, an adventure, a step forward in the love-making—so the book unfolds, in a picture series, almost too like life to be artistic. It is not plot interest that has given Gene Stratton-Porter her enormous popularity—and "Laddie," be it known, came from the press in an edition of 150,000 copies, all of which were sold immediately. Just the other day I heard something said that explains the popularity of Stratton-Porter novels.

"Oh, dear," said one who remembers the 70's (and Laddie is placed in that decade), "I have such a homesick, lonesome feeling. I wonder if it's because I've finished "Laddie"—and I was having such a beautiful time with all of them!"

Doris Webb.

### THE PATCHWORK GIRL OF OZ.—A NEW BAUM BOOK FOR BOYS AND GIRLS.\*

Charlotte Brontë flattered herself that she could create a heroine plain of feature who would nevertheless have all the fascination of the standard violet-eyed, shimmery-haired novel ladies. And for this feat Miss Brontë was laurel crowned. But what of L. Frank Baum? It may be difficult to portray the charms of just ordinary plainness, but when

\* Laddie; a true blue story. By Gene Stratton-Porter. Illus. by Herman Pfeifer. 602p. 12mo. *Dou.*, P. \$1.35n.

\*The Patchwork Girl of Oz. By L. Frank Baum. Illus. by John R. Neill. 340p. 8vo. *Reilly & B.* \$1.25.

it comes to making a heroine out of a young lady stuffed with cotton, whose hair is brown yarn, whose eyes are made of two silver suspender buttons, who has two rows of white pearls for teeth and patches in every direction, even a yellow one on one cheek and a blue one on the chin—think of it!—why, any one less familiar with the impossible than Mr. Baum would say it couldn't be done.

If you have ever stirred four kettles at the same time for two years without stopping you will know just how tired the magician felt when he finished making the Powder of Life. He finished it just as Unc Nunkie and his little nephew Ojo the Unlucky came to call, so they were in time to see the Patchwork Girl brought to life. In matters of science the Land of Oz is very much in advance of the United States and other old-fashioned countries.

The Magician's wife had made the Patchwork Girl out of what she had in the house and she wanted her brought to life to be her servant. No servant would ever stay at the Magician's house because it was so lonely and out of the way. In *some* respects the Land of Oz is not much of an improvement on the United States and other backward countries.

The last thing to do was to give the Patchwork Girl brains, a supply of which the Magician kept in bottles on a shelf. Mrs. Magician (I forget her real name) poured in the kind of brains she thought a servant ought to have—a fair quantity of obedience, amiability and truth—but Ojo (good for him!) thinking it unkind to deprive her of any good qualities that were handy, surreptitiously added some cleverness, courage, poesy, and a lot of other agreeable characteristics.

Now comes the exciting part. When the Magician sprinkled the Powder of Life on the Patchwork Girl she suddenly threw up her arm and knocked the bottle of powder from the Magician's hand. It fell on the phonograph, which forthwith came to life. But what was worse, in the excitement a bottle of Liquid Petrification was knocked over, and Mrs. Magician and Unc Nunkie were turned to stone!

So begins a thrilling book, which tells how Ojo, the Patchwork Girl and several others set out on a journey to find certain ingredients which would bring the petrified ones back to life again. And anyone who denies that the Patchwork Girl was lacking in feminine charm should read what the Scarecrow said of her. "Forgive me for staring so rudely," he said, "but you are the most beautiful sight my eyes have ever beheld!"

Doris Webb.

#### OTHERWISE PHYLLIS.\*

Phil, otherwise Phyllis, is a charming young heroine, a child in many ways, impulsive and warm hearted, doing daring boyish "stunts" one day, while showing a mature, womanly understanding the next.

\* Otherwise Phyllis. By Meredith Nicholson. 405p. front. 12mo. H. Mif. \$1.35 n.



ILLUSTRATION BY JOHN R. NEILL, FROM "THE PATCHWORK GIRL"

BY L. FRANK BAUM

*The Reilly & Britton Co.*

Years before Phil is introduced to us, her mother had scandalized the little Indiana town by deserting her husband and child for one of the Holtons, a family whose men had not added honor to the name. Divorce was almost unheard of among these conventional village people, so the story is hushed up while Phil grows and flourishes under the loving care of her father, and her mother's brother Amzi, in spite of the fact that a number of disagreeable old aunts try to rule her.

Phil is on equal terms with these two men, and when she notices that her father is growing attached to Nan Bartlett, she is delighted. But this lady is slow in accepting his attentions because of the divorced wife off in some foreign country. The day comes when Nan says "Yes," and that is the very day that Phil's mother chooses to arrive in town with her numerous trunks, her Paris gowns, and her fascinating ways. Of course Amzi takes her in, and it is there that Phil sees her and is charmed by her. She forgets the cruel things that she has done to her father, and in girlish fashion falls in love with the radiant creature who treats her as a little sister rather than as her daughter.

The scenes between these two are quite unusual and refreshing, for after all Phil's mother is the personality that counts in the book. She has cleverly rid herself of Jack Holton, and has amassed a fortune through speculation. She has no intention of mixing in the affairs of the town or of disturbing the peace and future prospects of her ex-husband. She talks to Nan and tries to persuade her to have a different point of view, but she fails in this as a woman of Nan's gentle and conventional type cannot change her nature.

Phil on her own account has a love affair, and the fact that it happens to be one of the young Holtons makes it all the more interesting.

Mr. Nicholson's popularity and reading public will be increased by this new story of Indiana people, all of whom are extremely human, and some of whom are genuinely lovable.

F. M. Holly.

#### ALADDIN FROM BROADWAY.\*

In none of his half-dozen or more books has Mr. Isham ever embarked upon quite so wildly fantastic a plot as he has done in "Aladdin from Broadway." That he comes safely to port without shipwreck is all the more to his credit.

Jack Stanton, the hero, makes a mad wager with a young Englishman, Lord Fitzgerald, that he will bring back from the Holy City of Mecca a Bible which another Englishman, equally mad, had long ago hidden in the wall

\* Aladdin from Broadway. By Frederic S. Isham. Illus. by W. T. Van Dresser. 358 p. 12mo. Bobbs-M. \$1.25.



"WHO ARE YOU?" SHE DEMANDED  
FROM "THE LADY AND THE PIRATE" BY EMERSON HOUGH.  
The Bobbs-Merrill Co.

close by the Tomb of the Prophet. To penetrate this sacred enclosure alone is sacrilege for a Christian, but Jack in his childhood and boyhood, had lived in the Far East and had familiarized himself with the languages and customs of the Orient. He succeeds in his foolhardy venture and is in Damascus disguised as a Pilgrim from the Holy City when the story begins.

If he weathered as many perils in recovering the book as he does on the homeward journey he certainly had few idle moments; almost with the first page the excitement begins.

The supposed Pilgrim encounters a young and beautiful woman, the wife of one of the richest, most powerful and most devout merchants of the city. He is immediately struck with her, although he is a professed woman-hater.

That night while he is sleeping outside the temple he is approached by two men who offer him a large reward if he will consent to go through the marriage ceremony with a woman whom he is to divorce immediately afterward. It seems that according to the Koran a man may divorce his wife by simply repeating three times, the words "I divorce you" before witnesses. He cannot, however, re-marry her until she has been married and divorced by a second husband. A rich old man of the city of Damascus has in a fit of

ill temper divorced himself from his young and beautiful wife. Being ardently repentant he seeks to regain possession of her, but being a faithful follower of the Prophet he can do nothing until she has been married and divorced afresh. It is for the role of the dummy husband that our hero is to be cast. He accepts. The marriage is performed, but in a stolen interview with his wife he finds not only that she is the beauty of the morning, but that she has a rooted objection to returning to her first and elderly spouse and proposes that husband number two shall disappear without divorcing her, by which means she will be free. He agrees to do so, however, reluctantly. Circumstances enable him later to rescue her from her unattractive ex-husband who has planned to kidnap her. After many

exciting episodes such as robbery, murder, and the looting of the houses of the Christians of Damascus, everything ends as the reader would have it and the hero wins a bride and his preposterous wager as well. An entertaining, lively story, which holds the interest until the final page.

H. Dick.

#### THE GARDEN WITHOUT WALLS.\*

In Dante Cardover, the virginal hero of "The Garden Without Walls," Coningsby Dawson has attempted a modern study of a mediaeval type, and has succeeded this far, in that he shows us Sir Galahad, stripped of rhymes and metres and music, as a good deal of a fool, a great deal of a coward, a sniveling moralist, and a timid, teasing exploiter of emotions, women's and his own. He does this too; he blazes the way for what may be the supreme analysis, by some one else, of the Galahads that are always in the world; for the book is rich in incident and material detail that, unpointed and misused as much of it is, nevertheless makes Dante Cardover what the Arthurian Galahad is not, interesting.

Cardover, through youth and manhood, with three women in love with him, and he himself attracted in the three great ways to them, remains, up to page 485, a virgin man. The women, the situation in general, and Cardover himself present a tremendously interesting problem. Each of the women offers herself to him, and each of them he repulses, from impulses which, if probed skillfully for, and brought to light, would make "The Garden Without Walls" a greater book than it is. Against a rigidly subdued but firmly wrought background of psycho-therapeutics the figure of Dante Cardover would stand himself, still uncertain and indecisive and a coward, but lacking, as a study, the uncertainty and indecision that it has now. Cardover kisses Ruthita and thinks of Fiesole; he holds Fiesole and



"THEY CAUGHT SIGHT OF THE LIGHT MADE BY THE FIRE"  
FROM "LONGHEAD, THE STORY OF THE FIRST FIRE," BY C. H. ROBINSON.  
L. C. Page & Co.

\* *The Garden Without Walls.*  
By Coningsby Dawson. 491p. port.  
2mo. Hbk. \$1.35n.

his soul cries out for Vi; he embraces Vi, and wonders how Ruthita is getting on without him. The superimposition of the absent over the present lover; the timidity before supreme moments because they cannot last forever and therefore may not be worth their cost; the habits of restraint and caution and moralizing and quibbling in the face of desire and visualizing thoughts; the inhibitions that are so obscure and subtle—all this demands a finer hand and analysis than the author has shown in his handling of his material. But the material is entirely worth while.

Dante Cardover was a moralist superficially, who failed to perceive that his highest immorality consisted in his refusal to translate thought and desire into action. Toward the end of the book—which is by no means the end of his life—he came to see this however, that the only real demand that life makes upon humanity is for courage and more courage; and then, driven and frantic, he took his dwarfed and mal-nourished courage in a desperate grasp, and walked to the fate that his creator evidently holds to be the climax of his life.

But the spiritual raping of Cardover is not the note upon which this book should close, for Cardover's first attempt at the translation of thought into action marks definitely the most important forward step of his life as we are shown it: whatever the selfishness of his desire or whatever the real violence his yielding to that desire does to his poor morality as he has built it up, he is nevertheless facing toward progress and a new morality. He may not survive the blasting revenge of Fiesole; he may easily, more terrified than ever at life, shrink back into what the moralists call the chaste life, though his mind will be more than ever filled with an eternal round of sex-thought and physical desire—no longer Galahad but Anthony. Nevertheless, what it is that lies ahead, is precisely what is needed to round out this study. Fiesole's revenge is taken, mistakenly, as the dramatic thing. It holds no drama here, except as we see it working upon its victim, and to write "Finis" here is an artistic blunder. There is an explanation and analysis at once profound and simple of Dante Cardover, but it is withheld from the reader who cannot write in the unwritten lines, and for this wiser analyst there is, with all the multiplicity of data, not enough.

*Edna Kenton.*

#### THE BLOSSOM SHOP.\*

To begin at the end, "The Blossom Shop" closes with two happy weddings over, and a third in prospect. From the very first page a cheerful ending seemed inevitable—it is no story for London-Kauffman-Robins lovers.

\* *The Blossom Shop.* By Isla May Mullins. Illus. by John Goss. 223p. 12mo. *Page.* \$1n.

No one who reads it will suffer from nervous shock, or spend a sleepless night wishing he hadn't.

Little blind Eugene Grey and her mother, left almost penniless, start the "blossom shop" in their Southern home, shipping north the cape jessamines from the garden. The returns keep them fairly comfortable, but one day the dictum comes from a Southern oculist that Eugene must go North to a great specialist, who may be able to give her her sight. After that money grows precious. All sorts of economies and money-making schemes are tried, especially by the old negro servant Sam, who grows positively indignant when his mistress buys him shoes.

The idea of selling Southern smilax comes as an inspiration to Mrs. Grey. Their bank account rises joyously as a consequence—till suddenly fire destroys the old place, ruining all the jessamine bushes. Temporarily Gene and her mother take refuge in the home of Mr. Carter, a widower who has loved Mrs. Grey since the days of her girlhood. Another change of fortune suddenly comes when Gene's grandfather's will is found in an old trunk saved from the burning house. Mrs. Grey, Gene, and old uncle Sam go North to the austere but not altogether adamant aunt, who as conscientiously gives up the money as she had conscientiously taken it, when the only discoverable will cut off the wife and child of an unforgiven son.

But the big, dark, New England house is too dismal for the little Southern girl. She falls ill, and the cheery old doctor decides she needs her Southern friends about her. Forthwith Mr. Carter, his two little girls, and their good old mammy Sue are sent for. And now can the intelligent reader puzzle out the six parties to the three weddings?

*Doris Webb*

#### THE IRON TRAIL.\*

Murray O'Neil, railroad builder, a sturdy Irishman of forty, stakes his all on a railroad project from tidewater through the mountains to inland Alaska. He has to battle with swamps, storms, bitter cold and rugged country, but the crucial point is a gigantic bridge across the Salmon River, exposed to the off-broken bergs of two great glaciers. Besides nature he has to fight two rivals, an unscrupulous financial adventurer named Gordon, and the "Heidemann" trust, each of whom is attempting to build a railroad to the same goal.

In his many years of contracting in every corner of the world he has gathered a most loyal corps of assistants—the dyspeptic, mock-morose Tom Slater, Parker and Mellen, his engineers, and a half dozen others. First place in his affections comes to be taken,

\* *The Iron Trail.* By Rex Beach. Illus. by M. Leone Bracker. 391p. 12mo. *Harp.* \$1.35n.

however, by a new-comer, young Dan Appleton, who, with his sister Eliza, has come to Alaska to seek his fortune.

O'Neil soon rouses Gordon's bitter personal enmity by his friendliness toward Natalie Gerard, a beautiful girl whose mother he has betrayed. Unforeseen physical obstacles, adverse legislation, obdurate financial difficulties all conspire as well—in vain—to thwart him. Of course everything comes out right at last; with the villain meeting his just dues and everyone happily married or about to be. "The Iron Trail" is not a yarn which will tax any reader's intellectual equipment, but for that numerous public which asks only for a "story," of reasonable plausibility, it can be cordially recommended.

Perhaps the most vital part of the novel is its indirect plea for a solution of Alaska's main problem, a definite conservation policy which, while preventing monopoly, will permit the development of its enormous resources.



GILES WAS AN EPIC FIGURE  
FROM "THE TURNING OF GRIGGSBY" BY IRVING BACHELLER  
*Harper & Brothers*

With the almost criminal delay of the Washington authorities in fixing upon such a policy the reader finds it almost as hard as the writer to be patient.

J. N.

#### JOAN THURSDAY.\*

In his new novel, "Joan Thursday," Louis Joseph Vance has departed far from the manner and themes by which he won his original double-barreled, doubled B-d popularity. "The Brass Bowl," "The Bronze Bell," "The Bandbox," and others, were all vim, dash, go—events, events, events! Mystery, plot, action! Time for personal descriptions, of course, but psychology, character study, or soul analysis, never.

"Joan Thursday" is called the "soul study" of an attractive young shop girl who tires of her sordid home surroundings and runs away to learn and live stage life; that is, it depicts the varying changes wrought in her character by changing environments. She has adventures a-plenty as she is the "sort of woman men turn to look at." And she has hardships; and, finally, rather because of what she *is* than of what she can *do*, she becomes a spectacularly successful star.

This last, however, is after she has toured the West in vaudeville, married her working partner, and deserted him; after she has been engaged to a serious-minded, idealistic, refined, "promising" young playwright, whose "promise" was too long in materializing and whose ideals were disconcerting; after she has been "angeled" by a gay New York "man about town;" and just when she is holding the prime attention of a great theatrical manager.

The story of this girl will hold the attention of the reader from beginning to end. Much of the inner workings of stage life is revealed.

"From the Slums to Stardom" would be an appropriate melodramatic title; and one not overly familiar with either would, after reading, be inclined to think that both places, as well as the road connecting, would be very unpleasant places to loiter in.

*Dana Gallin.*

#### DIANA ARDWAY.†

To quote the hero—"If woman was made of a man's rib, the gas engine was made of a woman's corset steel! Foremost among their similitudes butts out the fact that both were made to be run by men.

\* Joan Thursday. By Louis Joseph Vance. Illus. by Oscar Cesare. 12mo. *Lit.*, B. \$1.30.

† Diana Ardway. By Van Zo Post. Illus. in col. by Gayle Hoskins. 12mo. *Lipp.* \$1.25.

That's an axiom, and doesn't admit of argument." This may be true in general, but one feels that no matter how much she needed it, Diana was not run by Paul Worden. Of course her telepathic abilities put him at a tremendous disadvantage, but she has the whip handle—or whatever corresponds to that in a gas engine—from the beginning.

From start to finish there are no dull spots in the courtship of Diana. Meeting the hero in Dreamland where he is soaring peacefully through all obstacles, we breakfast with him at his cosy bungalow in the Catskills, waited on by the deft and inimitable Yuan-kai. Next comes a ride on Bruja, the intelligent, accompanied by Duke, a brindle and white bull-dog.

All is going well when we hear a thunder of hoofs behind. Enter the copper-haired heroine astride a runaway black horse. Paul rescues her against her will, and after catching and taming Medea, decides to exchange horses with the "Kid." Next day Diana visits Paul, who, by the way, is a well-known playwright, while he is evolving a difficult second act. By telepathy she follows the course of the plot, and to his great surprise rehearses it, and other things of which he is thinking. In return for treating her as a fourteen-year-old, Diana rushes herself, Paul and her automobile into a submerged quarry.

After this racy start, events crowd rapidly, until Paul finally overcomes his objection to the Ardway millions and realizes his love for the heiress, who, as a matter of fact, is several years beyond fourteen.

Several interesting minor characters add to the general readability of the book. Notable among these are Miss Ardway, Bertha Marsten, the first Scream, and last but not least, Paul's nephew "Tad"—a "true Worden."

*Elizabeth Tredwell Stebbins.*

#### VAN CLEVE.\*

It is not entirely the fact that Mary Watts' new heroine is named Lorrie that reminds one of William de Morgan's Lossie—or rather, Joey Vance's Lossie. She is exactly that kind of a girl—and strange as it may seem, Mary Watts, in spite of the fact that she is a woman herself, invests her with the same warm glow of tenderness that Joey, the lover, throws about the character of Lossie.

Van Cleve is a very commonplace hero; he merely works in a bank and supports an uncle and an aunt and a cousin and a grandmother in the manner to which they have been accustomed. He burns his own smoke, and he grubs cheerfully alone, saying little—but most American in his wit when he does speak—and giving up everything to his parasitic relations. The book purports to be a study of Van Cleve. It is that, of course,

\* *Van Cleve.* By Mary S. Watts. 12mo. Macm.  
\$1.35n.

and a study of two other new characters, too; but what one remembers in particular is the keen, masterly precision with which those perfect ladies, Van Cleve's relatives, are neatly put into type with their unconscious vampirishness, and by the same token, the sweet appreciation of Lorrie and her mother—one step better in the development of the Mid-Victorian woman, but still the occasion nowadays for a half smile. They are both in the same class with Joey's Lossie—and for that alone one would do many things for the chance to read about them.

There is a real plot—which is more than can be said of many novels nowadays. And it works itself out the way life really behaves. All of this is saying nothing of the fact that Van Cleve is written with real art. We may have no great American novel as yet, but we hardly need sigh for it when there are women who can put America on record as well as Ellen Glasgow and Mary Watts are doing.

*Elizabeth Crane Porter.*

#### THE BUSINESS OF LIFE.\*

It may be a truism to say that one of the most significant signs of the times is the evolution of the "society novel"; it is none the less pleasing to find repeated proofs of the assertion when the trend of the times is good. Robert W. Chambers has already shown the influence of a spirit which is replacing the aristocracy of wealth by an aristocracy of achievement among men. In "The Business of Life" he goes still further when he shows us that to be dainty, desirable, feminine and refined a woman need not—almost she must not—be idle.

The heroine of Mr. Chambers' new book is a young woman who carries on with signal success her father's profession of antiquarian and dealer in rare armors, jades and ivories. Through the dainty fingers of this beautiful girl pass well-earned greenbacks, which leave them no less dainty. She meets the business world in all its sordidness and dishonesty without loss of her own integrity; she repels the advances of flirtatious clients without impairment of her dignity; and withal betrays no unbecoming cynicism nor gains a shrill aggressiveness. But her highest achievement is attained when she succeeds in haranguing a house-party of young Westchester County society folk on the rhombohedral crystallisation of a rose-quartz Fêng-huang and allied subjects—"suiting her words to their intellectual capacity," Mr. Chambers tells us—without diminishing by a single unit the full quota of *bona fide* proposals of marriage to which her youth, beauty, and charm have already entitled her; and that includes at least one from every bachelor present!

\* *The Business of Life.* By Robt. W. Chambers. Illus. by Chas. Dana Gibson. 525p. 12mo. Aplin.  
\$1.40n.

With her is contrasted, in particular, the typical scion of wealth, aristocracy, dissipation, extravagance, and bankruptcy, in the person of one James Desboro, who comes to have his rare collection of antiques appraised and catalogued—and remains to make love to the "shopkeeper." Her life thereafter is invaded by suspicion, sorrow, intrigue, bribery and blackmail. Finding it difficult to reconcile these phenomena with the ideals engendered by the better training and cleaner living that are the lot of a class which makes no pretence of superiority, she nevertheless refrains from indulgence in hysterics or heroics, and sticks to her job.

Jacqueline Nevers is a new kind of heroine for Mr. Chambers, despite the fact that he clings to his well-known style, takes his characters from the same group of people, and has them pictured by the same illustrator. The reader who has found the novelist's earlier books a delight will, in spite of his advanced timeliness, find nothing lacking of rose color, and will be glad to learn that sweet love scenes, in the very words of the heroine, are not incompatible with the "business of life."

*M. de Montalvo.*

#### THE WOMAN THOU GAVEST ME.\*

A writer of more than ordinary reputation has brought out, after a silence of four years, a novel heralded by its publishers as the great work of fiction of the year. Forthwith the critics have fallen upon it and some of them have stamped it "*Mene, mene, tekel upharsin.*" But it is possible that an undue height of expectation has been the cause of no little of this unwarranted severity.

If Mr. Hall Caine's "The Woman Thou Gavest Me" is not a great novel, it is in the main a creditable piece of work of its kind—a realistic narrative with a pungent melodramatic flavor. The story of the heroine is, with variations, the story of numerous young women similarly situated. Mary O'Neill, a beautiful girl nurtured in a convent, is cruelly married off by her wealthy and ambitious father to a profligate and impoverished nobleman with whom she refuses to live in conjugal relations. The nobleman brings into his home a wanton woman, and the young wife meets with a childhood sweetheart, Martin Conrad, for whom she conceives a passionate attachment, but is held by the Roman Church to her marriage contract. Illicit relations result. Martin departs on a polar expedition and Mary flees to London, where she bears his child in dire poverty. Reduced to the last extremity, she goes out upon the streets one night to obtain the means of supporting her little girl, but is saved from degradation by Martin's melodramatically-timed arrival. The husband having learned

of her duplicity obtains a divorce, but the Church consistently refuses to allow Mary to marry her lover. She soon goes into a decline and dies in her lover's arms under the soft radiance of a figurative halo.

The story, told in the first person and with what seems to be unusual fidelity in detail, is particularly convincing in the opening sections dealing with the activities and emotions of a growing girl. In the third section, "My Honeymoon," Mr. Caine has seen fit to tread a region where most people, and not angelic ones either, have hardly ventured on tiptoe. However, the narrative at this point is notably free from the meretricious quality which so frequently taints the modern novel. The apologetic remarks ushering in this intimate disclosure explain the author's reason for dwelling upon this phase of the story. Mary says: "When I began to write I determined to tell the truth and the whole truth \* \* \* at this moment I feel as if I were on the threshold of one of the sanctuaries of a woman's life, and I ask myself if it is necessary and inevitable that I should enter it. I have concluded that it *is* necessary and inevitable—necessary to the sequence of my narrative, inevitable for the motive with which I am writing it."

As the novel progresses through Mary's married life among her husband's fast acquaintances, the melodramatic tends to replace the convincing quality and simplicity of the earlier part. But life such as Mr. Caine is portraying is lurid in the original. I would not attempt to defend the author for bringing his heroine to the level of a strumpet, nor for allowing the element of chance to play so glaring a part in snatching her from the execution of her ignoble resolve. These are instances of faults which cannot be lightly ignored. But, as was suggested at the outset, the book does not belong to the class called great. Mary O'Neill, in spite of obvious comparisons, will not stand on a par with Browning's *Pompilia* nor Hardy's *Tess*.

"The Woman Thou Gavest Me," while singularly lacking in adequate poetic justice to the numerous sinning mortals who offend both God and man, does emphasize poignantly an old truth: that ill consequences always result from forcing a loveless marriage, or holding the parties to such a contract once entered into.

*Joseph Mosher.*

#### UNPATH'D WATERS.\*

Work bearing Frank Harris' signature always excites intellectual expectancy, and these nine short stories are enough out of the ordinary to give intellectual gratification.

Most stimulating of them in theme, however slight in plot, is perhaps "The Holy Man." A fervent young bishop of the Greek

\* *The Woman Thou Gavest Me; being a story of Mary O'Neill.* By Hall Caine. 584p. 12mo. Lipp. \$13.35n.

\* *Unpath'd Waters.* By Frank Harris. 303p. 12mo. Kenn. \$1.25n.

church, in an obscure corner of his diocese on the Caspian Sea, finds a tiny fishing hamlet, inaccessible, priestless and churchless. The villagers seem ignorant of all things religious but are receiving spiritual guidance from one of themselves, a rugged, kindly old peasant. Him the bishop seeks out, and finds him living and teaching an unselfish and Christ-like life, though of Christ himself he has never even heard. The bishop, much to the "holy man's" wondering delight, begins to tell him the "Good News" of the Christ and repeats for him the Lord's Prayer. The bishop returns to his little ship off-shore for the night, where his enthusiasm for the real spirituality of the man he has found meets with slight response from his grosser comrades. Called on deck shortly after dark the bishop is told by the frightened sailors that a man is walking on the water to the ship. The "holy man" is coming back for more of the blessed story. In awed wonderment the bishop asks him how he walks on the water. "Oh, that's easy," replies the latter, "to any one who loves and trusts it" and adds "but won't you teach me that beautiful prayer?" \* \* \* The bishop shakes his head: "I don't think," he says, "I can teach you anything about Jesus the Christ."

Similarly religious in theme are "The Miracle of the Stigmata," the story of a smith of Caesarea who stubbornly refused—so it seemed to his wife—to listen to the inspired preaching of a little Jew named Paul; and "The King of the Jews," a sidelight on the Crucifixion, as seen by the eyes of Simon, a rather stupid-lout of a fellow of Jerusalem who was yet able to help the Christ in his hour of need. "The Ring" is a bitter, and deserved indictment of the "ring system" of inside bidding which has done so much to ruin the London auction market for books and *objets d' art*; and "Mr. Jacob's Philosophy," an analysis of the Jewish character at its best and worst.

*Fremont Rider.*

#### THE WHITE LINEN NURSE.\*

Instead of its engaging sub-title, "How Rae Malgregor undertook general heart-work for a family of two," "The White Linen Nurse" might have had the heading, "A drama of nerves."

On her graduation day, after three rubber-heeled, docile years, the White Linen Nurse for no good reason at all, bursts forth into all

\* *The White Linen Nurse.* By Eleanor Hallowell Abbott. Illus. by Herman Pfeifer. 276p., 12mo. Cent. \$1.00 n.



IN THE OLD CURIOSITY SHOP.  
FROM "DOROTHY BROOKE ACROSS THE SEA"  
BY FRANCES CAMPBELL SPARHAWK  
T. Y. Crowell Co.

sorts of wild and uncontrollable speeches. She hates her noble expression, her hands and face don't match, the discipline smothers her, the affectation chokes her, and she *won't* be a nurse! This to the Superintendent of Nurses! This to the Senior Surgeon himself! And all because she listened to the "gaily dare-devil voice of the spring" and had "rapturously pagan visions of pranks and posies."

The outburst ends in an unexpected ride in the Senior Surgeon's motor-car—for the good of her nerves. That ends in a glorious smash-up, and in consequence of the smash-up Rae Malgregor undertakes the heart work for two—her second charge being a vixenish little cripple, daughter of the Senior Surgeon by a wife from whose very memory he shrinks.

The wedding takes place about half way through the book—afterward come adjust-



A LITTLE RUSSIAN PILGRIM IN A TEN-YEAR-OLD SHEEPSKIN  
FROM "WITH THE RUSSIAN PILGRIMS TO JERUSALEM"

BY STEPHEN GRAHAM  
*The Macmillan Co.*

ments. And adjustments are needed when a pink and white baby-faced nurse, whose step-daughter calls her "Peach" is married—as a matter of form only, according to agreement—to a nerve-racked, tempestuous husband, without sense enough to know that she loves him.

Rae Malgregor is something new to the man who has learned to expect unquestioning obedience from a trembling world. Not but what she's sweetly meek in speech—and quite honestly so. Her "yes, sirs" and "no, sirs" are just as gentle when she's calmly bent on having her own way as they are when she's willing to let the Senior Surgeon have his. So the Senior Surgeon fusses and fumes and swears and rages, and does what she wants when he has to.

Shrewdly enough Eleanor Hallowell Abbott paints the thousand-dollar-an-hour surgeon, who is nothing but a man after all; understandingly she lets the White Linen Nurse work her way out of the situation, and with no little knowledge of nerves and children she creates the poor little red-haired child or demon, who rasps her father's nerves to the frenzy point.

Usually Miss Abbott's themes are as gay as

her treatment. Occasionally, as in her masterpiece, "Woman's Only Business," both are sober. "The White Linen Nurse" is a combination, for though life grates against sensitive nerves throughout, the story is as cheery as Rae Malgregor's own philosophy, and invested with the author's usual quiddities and reckless word-coining, before which grammars collapse and dictionaries fall from their shelves. Surprised verbs are turned into adjectives, adjectives are supplied with adverb endings and nouns created out of hyphen-hitched phrases. As ever, Miss Abbott puts her best adverb forward to commence almost every paragraph. Once in a while the heroine's naturainess seems sacrificed to cleverness, as when she turns a deft simile in a moment of tear-welling emotion. But one could forgive her this slight offense—and much more.

Doris Webb.

#### THE BOOK OF EVELYN.\*

The story is told by Evelyn herself, introduced to us as a "dim little colorless dib of a woman"—which isn't fair to her—who, after bereavement and long foreign sojourn, settles down in a semi-Bohemian but perfectly respectable boarding house in upper East Side New York.

Here she meets Lizzie Harris, a brilliant, attractive young singer, with all the temperament that goes with that art. Temperament has led her astray; but learning her shame doesn't estrange Evelyn's sympathies or prevent her from helping on a love affair that means the wreck of her own little romance. Much troubled in conscience as to whether she ought to tell Roger what she knows of the singer's past she plans to get his opinion on the vexed question and not let him know it.

"Roger," I began in a simple earnest tone, "I want to ask you about a question of ethics, and I want you to give me your full attention."

"Go ahead," said Roger, putting a foot on the fender.

"I'm not an authority, but I'll do my best."

"Suppose I knew a woman—no, a man's better—who was, well, we'll say a thief, not a habitual thief but one who had thieved once, got into bad company and had been led away. And I happened to know he wanted help—financial—to tide him over a period of want. Would I be doing something underhanded if I asked some one—let's say you—to give him the money and didn't tell you about the thieving?"

I thought I had done it rather well. Roger was interested.

"Are you supposed to know for certain he'd only committed the one offense?"

"Quite sure," with conviction.

"What made him do it?"

"It wasn't so easy as I thought. Theft didn't seem to fit the case."

\* *The Book of Evelyn.* By Geraldine Bonner. Illus. 12mo. Bobbs-M. \$1.25n.

† *El Dorado; an adventure of the Scarlet Pimpernel.*  
By the Baroness Orczy. 435p. illus. 12mo. Doran. \$1.35n.

"Well—he was tempted, and—er—didn't seem to have as strict a moral standard as most people."

"Um," Roger considered, then: "This seems to be a complicated case. Was he completely without will, no force, no character?"

"Not at all," I said sharply. "He had a great deal of will and any amount of character."

"He sounds like a dangerous criminal—plenty of force and will and no moral standard."

Eventually the threatened snarl untangles satisfactorily. There are others in the house, cleverly individualized, from gossiping Betty Ferguson to the little Italian Count who is continually asking the loan of Evelyn's toilet preparations, all equally under the spell of Lizzie's dazzling personality.

A wholesome little love story of likeable and very human people.

J. N.

#### EL DORADO.†

When a novelist has made a success of one set of characters and attempts to revive

them in a second book of the imagination the usual result is failure. The power to create has spent itself. Such is not the case with "El Dorado," in which Baroness Orczy tells a further adventure of Sir Percy Blakeney in rescuing royalists from the guillotine of the Reign of Terror. This is the third time that she has made Sir Percy Blakeney the hero of a novel, first in "The Scarlet Pimpernel," a second time in "The Elusive Pimpernel"—his charm and fascination are not yet exhausted. In this escapade of chivalry the adventurous Englishman and his reckless band enter Paris, the stronghold of their enemies, to rescue "The most precious life in Europe"—that of the Little Dauphin, whose fate is one of the unsolved mysteries of history. Sir Percy Blakeney takes with him his brother-in-law, St. Just, who complicates matters by falling in love with a beautiful French actress. Through her, quite inadvertently, word reaches the Terrorist leaders of the Scarlet Pimpernel and his purpose. Sir Percy Blakeney succeeds in kidnapping the Dauphin, but is himself trapped and comes within reach of the revenge of his old enemy, Chauvelin. How he escapes is a secret too good to tell—the reader must discover it for himself.

This is a piece of fiction of the dashing, hard-riding order; suspense is its key-note, ingenuity its charm, and the unexpected its fascination. Baroness Orczy has made a painstaking study of her period and has avoided being painful in its rendering—her atmosphere possesses the visual quality. If all historical works contained the breathless hurry, romance and magic of "El Dorado," we should hear no more about the novel of remote periods being out of fashion. It is a story which wastes no time in the telling.

Dana Gallin.



ILLUSTRATION BY WILL GREFF

FROM "RUTH ANNE" BY ROSE CULLEN BRYANT

J. B. Lippincott Co.



"NOW," SHE SAID, LEANING FORWARD, "WHAT IS THE MEANING OF THIS?"

ILLUSTRATION BY C. D. GIBSON FOR "THE BUSINESS OF LIFE," A NEW NOVEL BY ROBERT W. CHAMBERS

*D. Appleton Co.*

## Some New Books of More Serious Interest---Timely and Otherwise

Reviewed by Algernon Tassin, Grace Isabel Colbron, Joseph Mosher and others

### ITALY'S WAR FOR A DESERT.\*

This book, recording the experiences and impressions of Mr. Francis McCullagh, is a terrific arraignment of the war in Tripoli as "a mixture of massacre and muddle." Mr. McCullagh went to Tripoli as a war correspondent, prejudiced in favor of the Italians. His unprecedented action in quitting his post, sickened by the atrocities he had witnessed, caused a world-wide commotion. He writes his book to tell the world what really happened. No fair or complete picture of any portion of the war has been drawn, he says, owing to Italian censorship, official and unofficial. Both the government bulletins and the newspapers made glorious victories out of trifling affairs and even humiliating retreats. If the war correspondents of other

nations approximated the truth, they were made to leave the country.

The author writes vigorously. He is intensely in earnest and intensely disgusted with the flamboyancy of Italian jingoism at home and the wantonness of Italian conduct in Tripoli. Yet the effect is after all, that of a cool hand marshalling confirmed facts. Many have been waiting for a detailed account of Mr. McCullagh's position and the reasons for it; many will be glad to find the one so definitely stated and the other so substantiated. Others will be grateful for a complete account of the war by an eyewitness.

The Italian swoop on Tripoli was partly engineered by speculative banks and millionaire wire-pullers, partly impelled by fear that the Morocco question might be settled by German annexation—a fear which also silenced the British Government and most of the British press—and partly by the suspicion

\* *Italy's War for a Desert; being some experiences of a war correspondent with the Italians in Tripoli.* By Francis McCullagh. 446p. illus. 8vo. F. G. Browne. \$2.75n.

that Turkey was making extensive naval and military preparations which would embarrass Italy's commerce. All the impartial authorities agree that Tripolitania is not worth the expenditure of a ten-inch shell. Even the Sultan wanted to keep it merely because to abandon it would have estranged the Mohammedan Arabs. But by means of the war Turkey has done more than impress the Arabs with the faith of Islam. From a moral point of view she has gained much in Europe. For Christian massacre and inhumanity she has returned mercy, forethought, and restraint.

The initial step of the war, the bombardment of Tripoli, was the tamest affair imaginable. Her useless forts were deserted and there were no Turks in the town, the forces having abandoned it after a long discussion with the European consuls in order to save the shedding of innocent blood. One ship beyond the horizon might have more than served the purpose, but the Italians trotted out their navy and army as children trot out all their new toys. This naïveté, however, was followed later by an astounding callousness to human life. Their second step was to sit down before the desert and call upon it to surrender. And there, thinks the author, along with the best authorities, they will sit for many years. Whatever policy guided their campaign swung from excessive foolhardiness to excessive caution.

The fighting around the city and oasis has really been one continuous skirmish. The first repulse of the Arabs was succeeded by frightful blood-lust among the Italians which attained monstrous dimensions without any effort on the part of the commanding general to end it. Being very young and raw, the army was peculiarly liable to sudden blasts of panic. Great numbers of Arabs were butchered, not because they had rebelled as was claimed, but because they might possibly rebel. Whatever may be said to excuse the Italian private, nothing can condone the action of the higher military and civil authorities. The privates believed that the oasis Arabs had turned against them but the officers knew this was not the case, and that their only foes were the desert Arabs. It was this wanton massacre which made Mr. McCullagh and the German correspondent send back their papers to the Italian general and leave an army where such things were countenanced. In spite of frenzied denials from Italian sources and many almost as violent from people of other nations who had not been near the war, nearly all the non-Italian correspondents witnessed and described these massacres. The reports of Arab atrocities which were said to have provoked them, all emanated from the Italian correspondents alone.

Algernon Tassin.

#### WHY GO TO COLLEGE?

Times have changed since Horace Greeley posted in his newspaper office a notice reading, "No college graduates or other horned cattle need apply." Occasionally a reactionary voice cries out against higher education, but the tone is hollow and effectively drowned by the swelling chorus of two hundred and seventy-five thousand students enrolled in our higher institutions of learning for men and women.

These young men and women, leaving the college and universities, take a constantly increasing part in the life of the country. It might seem, therefore, that the worth of these institutions was not only above protest, but beyond question. Such is not the case; general condemnation is obsolete, but grave specific questions are distinctly modern. "Are not athletics crowding out the more serious work of the colleges?" "Are not the foundations of morality and religion being undermined?" "Are not the colleges turning out self-seekers and intellectual snobs?" "Are not the colleges failing to produce clear thinkers and efficient workers?" These and similar pertinent inquiries are heard amid the rahas rahas of the stadium, the sounding periods of the college rostrum, and the weighty utterances of the classroom.

In his book, entitled "Why Go to College?" Clayton Sedgwick Cooper has brought to bear upon these questions a great deal of "inside" information, obtained by a personal and intimate investigation of about five hundred institutions. The book throughout gives the impression that in his preparation the writer entered into the heart of college life; its play, its work, its philosophy, its ideals, its influences for good and evil. We see the college boy on the side-lines and the debating platform; in the classroom and the fraternity house; at the college chapel and the corner cafe. While Mr. Cooper finds in these various activities some grounds for reform, he is essentially optimistic. Idleness, immorality, freethinking, misdirected energy are, in his opinion, far outweighed by the industry, clean living, honesty, efficiency and leadership inculcated in the colleges.

From the administrative and instructional viewpoint, there is at present, he believes, too much of the utilitarian spirit, too much rush, too little deep and quiet inspiration. But even here "reactive tendencies from strictly utilitarian education are beginning to emerge above the commercial and mechanical aims." Altogether, it appears from Mr. Cooper's vital and fair-minded discussion that the college world is a happy and profitable place for the leaders of to-morrow.

Joseph A. Mosher.

\*Why Go to College? by Clayton Sedgwick Cooper.  
224p. illus. 8vo. Cent. \$1.50n.

## TRAINING FOR EFFICIENCY.\*

The sixty-three short chapters of this book comprise extracts from the many longer works written by Dr. Marden. They are full and brimming over with straight-forward, common-sense, good advice for character building. Out of a keen knowledge of the little every-day weaknesses and failings in each of us which so often hinder and actually prevent the big things we wish to do, Dr. Marden writes his words of advice which are words of cheer, comfort and encouragement as well.

They are a teaching for personal upbuilding only. Here and there we are given little glimpses of larger social duties which can be better fulfilled by a higher standard of personal development. Yet it is very true that there is a large measure of healthy, human selfishness in all of us, and the appeal to develop the best that is in us, that by so doing we may attain the greatest measure of happiness and success for ourselves, strikes a responsive chord in most of us.

Dr. Marden makes his appeal to the youth starting out in life, but does not forget words of encouragement for the man of middle age, whom apparent failure has not robbed of hope. He says many wonderfully sensible and helpful things about our point of view in life, about our attitude towards our work, about the power within each of us, so seldom realized or utilized. His lessons are simple, the obvious is reiterated again and again, and yet how many of us neglect the obvious.

Among the many good things offered it would be difficult to select any as particularly worthy of mention, and yet one thing does stand out. Dr. Marden is insistent in his preaching of the fact that actual dissipation, over-indulgence in pleasure or vicious pastimes, is not the only way in which we waste our time and energy. The most virtuously proper person may be criminally wasteful of mental and physical health and strength by indulging in needless fretting, worrying, and fault-finding. The useless idling away of one's time, so different from the joy of true rest or recreation, is also scored.

F. Marchand.

## THE INTERNATIONAL MIND.†

Nicholas Murray Butler, president and publicist, been for five years chairman of the Lake Mohonk Conferences on International Arbitration. The present slender volume, "an argument for the judicial settlement of international disputes," reprints his five annual addresses before this conference.

His 1907 review of "The Progress of Real Internationalism" was naturally optimistic;

\* Training for Efficiency. By Orison Swett Marden. 369p. 12mo. Crow. \$1.25 n.

† The International Mind. By Nicholas Murray Butler. 131p. 12mo. Scrib. 75c.n.

it declared a change in the ideals of mankind both reasonable and imminent; it asked for the establishment of the Hague Court as a permanent and truly judicial body. But, alas! mankind makes haste slowly: the 1912 address found Italy and Turkey actually at war, President Taft's arbitration treaties blocked by the Senate, and the two chief military powers—Germany and England—on the verge of a conflict. In the last situation, it is interesting to note that Dr. Butler rather sides with Germany, proclaiming, with some insistence, the latter's pacific intentions, and viewing England's so-called "two-power standard"—albeit it was promulgated long before modern Germany existed—as a sort of "chip on the shoulder" to her great Continental rival.

If, in the direction of reducing armaments, Dr. Butler makes few constructive suggestions, he does hint, in his first address, at a financial neutrality which has the support of such obvious authorities as James Speyer and Cecil Rhodes. The banking power of a country now almost certainly holds the whip-hand in making or stopping war. If international rule were made that no financier could lend funds to any other combatant than his own country a first important and practicable step toward the elimination of war would be accomplished.

J. N.

## SOCIAL PATHOLOGY.\*

Samuel George Smith, Ph.D., LL.D., on sociological questions speaks with double authority from his position in the department of sociology in the University of Minnesota, and, from his years of practical experience as investigator and member of charitable associations and commissions, both at home and abroad.

Dr. Smith believes that the doctrine of heredity has been made too much the scapegoat to bear the sins of bad living conditions. He says that most children—except the feeble-minded—are born free from disease and with a fair start; they are made paupers, drunkards, criminals and invalids by conditions which surround them the first fourteen years of their lives. The study of degeneracy should commence, he says, not after the degeneracy is complete, but at the point where the departure from the normal is beginning. The object should be to discover what bad influences are at work.

Dr. Smith actually attacks the assumption that the classic Jukes family proves that crime, pauperism and other evils are hereditary. He says that the trouble with the little Jukes was not that they were born of bad Jukes, but that they were brought up by bad Jukes, and calls attention to the fact that

\* Social Pathology. By Samuel George Smith. 380p. 12mo. Maem. \$2n.

when one Jukes family moved into a new neighborhood the children grew up a fairly good lot. This is a truly cheering view, for if the evils of civilization are the result of our own stupidity, we can get to work to remedy the evils, with fair hope of ultimate success.

*Mary Alden Hopkins*

#### THE ANCIENT HISTORY OF THE NEAR EAST.\*

A timely work this—with Turkey and the Balkans at each other's throats—and authoritative, since its author is connected with the Department of Egyptian and Assyrian Antiquities of the British Museum. It does not attempt too much, a summary of the history of the nations around the eastern borders of the Mediterranean from the dawn of recorded history down to the Battle of Salamis, 479 B. C.; but its 600 closely printed pages pack in a vast amount of information, much of it never before collocated in such consecutive form.

To write a history of ancient Egypt in the form and detail of a history of mediaeval England is some achievement; thirty years ago it would have been an impossibility. But half a century of archeological excavation and patient decipherment of hieroglyphic and cuneiform inscriptions are now bearing fruit. Little by little we are pushing the dawn-boundary of history further and further back and filling in the gaps, small and large, in later history, that have hitherto balked us.

From the 4th dynasty (that of the chief pyramid builders) to the 18th dynasty (no later than 1580 B. C. at that!) we are able now to give a tolerably complete chronology of Egyptian history reign by reign, date by date. Of early Greek history we undoubtedly now know far more than Herodotus did when he wrote 450 B. C. In fact he was probably entirely ignorant of the Cretic or Minoan period, an earlier Greek civilization which has left us massive ruins in Crete and ceramic work of the highest grade but which, because, like Carthage, it left no literature, vanished utterly leaving no impress on the world's history. A curious thing this, that *words*—the most ephemeral thing seemingly in which a civilization finds expression—measure after



AND FATIMA SAID TO THOUT: "IF THOU WERT NOT A DEAD ONE THOU MIGHTEST HELP ME."

FROM "FATIMA," BY ROWLAND THOMAS  
*Little, Brown & Co.*

all the ultimate imprint of that civilization!

Equally engrossing are the chapters on the Hittite, Babylonian, and Assyrian ascendancies, where the archeologist, by the way, is continually finding amazing corroboration and verification of the Biblical narrative. Profuse illustration of unusual accuracy and effectiveness add to the book's value.

*Justus Nye*

#### THE SUNDAY SCHOOL AND THE TEENS.\*

This volume is the first of two to be published containing the report of the Commission of Adolescence authorized by the San Francisco Convention of the International Sunday School Association. It aims at giving a study

\* The Ancient History of the Near East: from the earliest times to the Battle of Salamis. By H. R. Hall. 625p. illus. 8vo. Macm. \$3n.

\* The Sunday School and the Teens. Edited by John W. Alexander. 450p. 12mo. Assn. Press. \$1 n.

of the adolescentive relationship to the home, the church, the Sunday School and the community. In its narrower purpose the book might be termed a study of why our young people do not go to Sunday School, and how to make them go there. But the work of the Commission has been so thoroughly done, the reports are so well written and so ably edited and arranged that we have a series of documents of great value to anyone who recognizes the important problem presented by the adolescent youth of both sexes in our cities and larger towns.

For it is with the city and the larger town that this volume deals. The one yet to come will treat the problem as it appears in rural communities. Starting with the frank admission that the church is facing a serious situation in losing its hold on the young people, even on those brought up within its fold, the International Sunday School Association formed a commission of earnest men and women, and intrusted them with an investigation into the causes of this situation. They have done their work well. They have not begged the question, they have not shrunk from acknowledging the truth, even where the church was found at fault. As a result they have given us a series of papers of real value as studies of the characteristics and the needs of adolescence, of the dangers that wrong social conditions bring about, dangers threatening most of all the growing boy and girl. Of many that are valuable, the [most noteworthy chapters are those on "The Adolescent Girl," by Minnie E. Kennedy, and that on "Dance Halls," by Dr. John Palmer Garber. The first is a beautiful bit of sympathetic insight, the latter a treatise full of deep understanding of social conditions.

*Grace Isabel Colbron*

#### JULIUS CAESAR: A NEW VOLUME IN THE VARIORUM SHAKESPEARE.\*

In view of all that has been done in editing Shakespeare, to undertake a critical edition of a Shakespearian play imposes great obligations; a variorum edition imposes a task literally enormous. The editions of "Julius Caesar," number about four score, the critical comment on the play is vast, and the historical character of the subject matter places the editor under the necessity of going still farther afield in his research.

Mr. Horace Howard Furness, Jr., who now, after the recent death of his father, takes up the editorship of the New Variorum Edition of Shakespeare, has confronted the special difficulties of "Julius Caesar" with the same rare energy, devoted scholarship and good judgment that marked his father's editorship.

\**The Tragedy of Julius Caesar* (New Variorum Edition.) Ed. by Horace Howard Furness, Jr. 482p.8vo. Lipp. \$4n.

His wide search for any material which might throw light upon the play has resulted in a substantial contribution to Shakespearian scholarship, especially in material brought to bear upon the play from the letters and speeches of Cicero, the writings of Suetonius, Appian, Dion Cassius, Ferrero, Mommsen, Merivale and others. Since Shakespeare's treatment of the characters (drawn from Plutarch) has ever been a chief point of interest, the present editor has brought together in the appendix some valuable matter for comparison: Sir William Alexander's "The Tragedy of Julius Caesar" (1604? 1606?), is printed in full; and an excellent account given of such other dramatic versions dealing with Caesar, as those of Chapman, Davenant and Dryden, Genest, Voltaire, Muret, and Grévin. The appendix also contains several authoritative discussions of the play, its chief characters, stage history, and actors, by such eminent critics as Hudson, Ferrero, Dowden, Ulrici, Winter and Macready.

The text used is that of the First Folio, in the case of this play exceptionally accurate, and barring some errors in transcription and proofreading, the new edition is a faithful reproduction of the original in every respect, including spelling, capitalization and punctuation. Immediately under the text on each page, following the typographical plan adopted by the elder Furness, are given the variant readings, representing a collation, in this case, of no less than forty-three editions, (the 2d, 3d and 4th folios and every critical edition from Nicholas Rowe's to the second Cambridge edition.) Mr. Furness has, in the case of disputed passages, as if this were not sufficient, collated twenty-five other editions, mainly school and college texts.

The elaborate commentary, which occupies the greater part of every page, embodies, in addition to the editor's own notes, a judicious selection of criticism and elucidation from the work of all the notable Shakespearian scholars from the time of Rowe, Pope and Theobald down to the present day. The result is not only a comprehensive and minute exposition of the text, but incidentally a very fair précis of Shakespearian criticism.

*Joseph Mosher.*

"THE Story of Waitstill Baxter," is one of the fall books foreordained to success for its author. Kate Douglas Wiggin is probably better known to Americans than any other living author. Her enormous popularity with the children, many of whom know her personally through her school readings, helps to give her this distinction. The success of "Rebecca" as a play has helped to make her public large. The new story, set in a Maine village will be published by Houghton Mifflin Co. on October 4th.

# The MONTH'S NEW BOOKS

A classified and selected list of the new books of all publishers published August 15th to September 18th inclusive. The accompanying annotations are descriptive rather than critical, are intended to be unbiased, and are mainly informative of the scope and purpose of the book noted. If an entry is not annotated it means either that the Book Review has received no copy of the book for notice or that the publication is one of slight importance or limited appeal.

## Fiction.

**OTHERWISE PHYLLIS.** By Meredith Nicholson. 405p. front. 12mo. *H. Mifflin.* \$1.35n.  
Reviewed elsewhere.

**ANNA BORDEN'S CAREER;** a novel. By Margaret Münsterberg. 362p. illus. 12mo. *Aptln.* \$1.30n.

Anna Borden, the beautiful daughter of the American Ambassador to Germany, is loved by an Englishman, but refuses him because "she could never be afraid of him." Returning to America a spell of illness inspires her with a determination to become a nurse. From this she passes into other activities, sampling nearly every phase of life, even down to the squalid depths. Her career is an active and eventful one, but she fails in most of her undertakings because she always "loves the thrill of the moment but never loves a cause." The story, however, closes in most hopeful fashion.

**THE MORNING'S WAR;** a romance. By C. E. Montague. 311p. 12mo. *Holt.* \$1.35n.

The love story of two Anglo-Irish people. The girl is a somewhat introspective Roman Catholic, and the man a high-spirited, unconventional Pagan. Love comes, almost unawares, during an extraordinarily exciting Alpine expedition. The climax, a dramatic surprise, follows an astonishing revelation regarding the hero, while he is a newspaper correspondent in a famine district of Ireland.

**FOUR MOTHERS AT CHAUTAUQUA;** illus. from photos. By Isabella Macdonald Alden. 408p. 12mo. *L. & S.* \$1.50.

The four girls of "Four girls at Chautauqua" return after twenty-five years to Chautauqua, bringing with them their husbands and children, and the book tells of what happened on that occasion and how important a part the place played in the lives of the second generation.

**AMANDA OF THE MILL.** By Marie Van Vorst. [New ed.] *Bobbs-M.* \$1.35n.

**THE COUNT OF LUXEMBOURG.** By Harold Simpson; fr. the play of Geo. Edwardes. Illus. fr. scenes in the play. 264p. 12mo. *Dill.* \$1.25n.

Bribed by a check for £20,000, the impecunious young Count of Luxembourg consents to marry a lady whose name he is not permitted to know and upon whose face he is not allowed to gaze. Not only that, but he must agree to divorce her at the end of three months, immediately leaving Paris upon the completion of the ceremony, which takes place with the Count upon one side of the screen and the lady upon the other. Neither of the participants could obtain so much as the barest glimpse of the other, nevertheless the young people succeed in outwitting circumstances and became in truth all in all to each other.

**SWIRLING WATERS.** By Max Rittenberg. Illus. by Mary Lane McMillan. 352p. 12mo. *Dill.* \$1.25n.

A story of high finance, telling of a tremendous struggle between two men fighting for supremacy and, incidentally, for the control of the Hudson Bay Flotation Company. Both are financial giants; one, ruthless and unscrupulous, the other endowed with the saving grace of humanness and a finely balanced sense of justice and right. The schemes and counter-schemes; the quick series of dramatic happenings; the gradual rise of Larsen to dominance, as Mathewson is grimly forced back inch by inch—then the striking dénouement, portraying Mathewson's complete and full justification for his strange conduct. They play for a large financial stake, but not for that alone.

**BROADWAY JONES.** By Edw. Marshall, fr. the play of Geo. M. Cohan. Illus. fr. scenes in the play. 322p. 12mo. *Dill.* \$1.25n.

A young man tired of the small village is left a fortune and gaily hies him to the glittering street of his dreams. Broadway smiles and puts a thousand greedy fingers into his over-flowing pockets. "Broke" and deeply en-



"SHE FELL UPON HER KNEES AND KISSED THE HAND THAT HELD THE REVOLVER"

FROM "THE SPOTTED PANTHER," BY FRANCIS DWYER  
*Doubleday, Page & Co.*

meshed in debt, he falls an easy prey to an ancient lady, the past-heroine of many matrimonial adventures, who offers her money in exchange for his youth, wit and popularity.

**DAVID MALCOLM.** By Nelson Lloyd. 413p. 12mo. *Scrib.* \$1.35n.

The hero is a war correspondent; the heroine a young woman he has known in childhood. Her rich, self-made uncle aims to force himself into "society" with the weapons of her charm and beauty; intends her to marry a certain worthless millionaire, in spite of her preference for Malcolm and his love for her. The conflict of these motives makes a story alive with action and peopled with sympathetic characters—especially a certain lovable vagabond-philosopher, a sort of soldier of fortune, who curiously encounters Malcolm on a battlefield, to influence the whole course of his career.

**HER HEART'S GIFT.** By Oliver Kent. Illus. by Paul Stahr. 334p. 12mo. *Dill.* \$1.25n.

Richard Waller, the president of the C. F. & S. Co., built a cut-off or spur railroad from a point in the mountains, thus cutting down materially in the cost of shipment charges. Nora Lyndon, his sweetheart, puts all of her 50,000 shares of stock in the scheme, thus insuring her lover's success and the triumphant vindication of her own judgment. He brings her the best he has to offer—himself and marriage. How she receives his offer and why she refuses a conventional marriage, giving him instead her heart's gift of love, makes the story. By the author of "Her right divine."

**ALADDIN FROM BROADWAY.** By Frederic S. Isham. Illus. by W. T. Van Dresser. 358p.12mo. *Bobbs-M.* \$1.25n.

Reviewed elsewhere.

**THE SUPPLANTER.** By Mrs. Grace Duffie Boylan. Front. by Stanley L. Wood. 362p.12mo. *Loth., L. & S.* \$1.25n.

Janet Allen, nurse, takes into her heart a baby whose mother is insane from his birth. She brings him up and loves him as her own son. Gossip about her and the father forces her to decide she will give the boy up. The wife sets the house on fire, and is rescued by Janet. The shock restores her reason; her husband takes her abroad with the boy but she, missing her baby, does not get fond of the big son, and at last he is sent back to the nurse he looks on as his real mother.

**THE LITTLE WINDOW.** By Helen M. Hodson. 87p.illus.12mo. *Crow.* 50c.n.

In the house of a certain stern spinster, one little window has for years had its shutters closed tight, as sign that the owner's heart and home are similarly closed against a younger sister, cast out and disinherited because of her marriage to a local ne'er-do-well. It chances that the strong-minded heroine feels impelled one winter night to attend a lecture in the village lyceum course, the stirring words of the speaker, a so-called "New Thoughter," go straight home to the heart and conscience of the hitherto flinty Miss Lucy, and the same night sees the knocking off of the shutters and the welcoming home of the outcast and her little ones.

**THE THIRD DIAMOND.** By John Breckenridge Ellis. 376p.12mo. *Badg.* \$1.25n.

The third diamond is left in trust with a merchant, who afterwards becomes bankrupt. The man who leaves the diamond in trust, comes back to find the merchant's wife wearing it. Then things start. By the author of "Fran."

**THE RED COLONEL.** By Geo. Edgar. 328p. illus.12mo. *Arltn.* \$1.30n.

The Red Colonel is the leader of the famous "Red Four," a notorious band of criminals who operate in the most extensive manner in the big centers of Europe and America. Wholesale thieving is their specialty, and the Red Colonel in his immaculate evening clothes is responsible for many a daring robbery. When thieves fall out among themselves, trouble begins in earnest. The "Red Four" part bitter enemies. Then, a young doctor, who is betrothed to the step-daughter of one of the gang, suddenly finds himself the center of a whirlwind of excitement. How the determined, resourceful young man fights the cool, suave, devilish Red Colonel and his band of accomplices, makes a most exciting story.

**THE CITY OF PURPLE DREAMS.** Front. by M. W. Craig. 411p.12mo. *Browne* \$1.30n.

Concerns the operations of a poor and friendless young man who first joins the Anarchists, and nurses a bitter hatred of the "rich." After various vicissitudes he speculates in the wheat pit, and is successful. This is the beginning of a spectacular career, ending in his running for the mayoralty of the city. For a long time this young man has been in love with a "little daughter of the rich," owing to a kindness she once rendered him, and he never gives up the idea that some day she will become his wife. The story is said to be by a Chicago author of reputation.

**LOVE IN A HURRY.** By Gellett Burgess. Illus. by R. M. Brinkerhoff. 345p.12mo. *Bobbs-M.* \$1.25n.

On the day before his twenty-eighth birthday, Hall

Bonistelle learned that his uncle had left him four millions provided he married before he was twenty-eight. Hall had not contemplated marriage, but he got busy! He proposed to (1) a languishing widow, (2) a breezy debutante, (3) a fascinating model, all in the space of half an hour. They all "took it under advisement," and about the time they all decided to accept, Hall realized that he was really in love with Flodie, his typist. Then he had to hustle to get out of his entangling alliances. By the author of "The White Cat," "Vivette," etc.

**THE STORY OF MARY DUNNE.** By Mary E. S. Blundell. 312p.12mo. *Longm.* \$1.35n.

A young Irish girl, through misguided confidence in a woman who volunteers to protect her, is imprisoned in a house in Liverpool. She makes her escape and attempts suicide. Her Irish lover kills the man who is responsible for her downfall and is tried for his life. Mary takes the stand on his behalf, he receives a light sentence, and the lovers are reunited.

**HAPPY-GO-LUCKY.** By "Ian Hay." Illus. by C. E. Brock. 373p.12mo. *H. Mif.* \$1.25n.

Story of the early life of a young Englishman of a peculiar but engaging individuality who fell in love romantically on the top of a bus. Family complications ensued, affording delightful possibilities of comedy. By the author of "The right stuff," "A man's man," "A safety match."

**JOHN BARLEYCORN.** By Jack London. Illus. by H. T. Dunn. 343p.12mo. *Cent.* \$1.30n.

Author's own story of his life and experience with alcohol. He has been acquainted with alcohol since he was five years old, in his teens he could outdrink the toughest longshoreman, here confesses that he drinks to-day far more than is good for him, and tells how for twenty years against his wish liquor has been forced upon him, until now he has the drinker's desire. Book tells of his life as newsboy, sailor, miner, wanderer and successful writer.

**MURDER IN ANY DEGREE.** By Owen Mahon Johnson. Illus. by F. G. Gruber and Leon Guipon. 305p.12mo. *Cent.* \$1.30n.

Short stories by author of "Stover at Yale." Contents: Murder in any degree; One hundred in the dark; A comedy for wives; The lie; Even threes; A man of no imagination; Larry Moore; My wife's wedding presents; The surprises of the lottery.

**A GARDEN OF SPICES.** By A. K. Fraser. 306p.12mo. *Doran.* \$1.25n.

Elspeth is a little Scotch girl, whose mother died at her birth, and whose father, grandfather, and bachelor great-uncle, known as the Laird, are all her willing and devoted slaves. Counteracting their influence is the severity of her nurse, whose stern Scotch Calvinism never allows her to err on the side of indulgence. Elspeth calls her the Dragon. The little girl's thoughts and deeds, sometimes good, often naughty, are recorded in this book about a child, for grown-ups.

**BECAUSE OF JANE.** By Mrs. J. E. Buckrose. 317p.12mo. *Doran.* \$1.25n.

Jane, aged six, is in full charge of her aunt's love-story. She decides that she had better be married and sets out to find a suitable partner. During her activities Aunt Beatrice is caused considerable embarrassment, and so is Jane's mother, a thoroughly self-satisfied lady of extreme virtue, but in the end the little girl's wishes are fulfilled.

**RISING DAWN.** By Harold Begbie. 319p.12mo. *Doran.* \$1.25n.

Story of England at close of fourteenth century. Andrew Mallet rides away to seek the Duke of Lancaster with whom he finds employment. The Duke wishes to capture a certain Spanish hostage and sends Andrew to accomplish it, but Phillipa, the maid, upsets all their deep-laid plans, when she sets a snare for Andrew's heart, and Andrew gets into serious difficulties. Book gives vivid picture of Wycliffe and his followers. By author of "Other sheep," "The cage," etc.

**THE IRON TRAIL;** an Alaskan romance. By Rex Beach. 390p. illus. 12mo. *Harp.* \$1.35n.

**THE BUSINESS OF LIFE.** By Robt. W. Chambers. Illus. by C. D. Gibson. 525p. 12mo. *Appln.* \$1.40n.

**A WORLD OF WOMEN.** By John Davys Beresford. 306p. 12mo. *Mac'y.* \$1.35n.

A plague kills off men, until Europe is practically a women's world. The process of man's elimination is dramatic, and there is much food for thought in the problems which arise when all the males are killed and woman finds herself mistress of life and its government. All class and sex distinctions are abolished; women work like men; mothers are the most precious thing in the state; and people no longer worship wealth, position and power, but lead healthy, useful lives. The book is a satire on the lives women lead nowadays and the appalling vanity of modern civilization.

**THE BOOK OF EVELYN.** By Geraldine Bonner. Illus. by Arth. W. Brown. 339p. 12mo. *Bobbs-M.* \$1.25n.

Reviewed elsewhere.

**THE WOMAN THOU GAVEST ME;** being the story of Mary O'Neill. By Hall Caine. 584p. 12mo. *Lipp.* \$1.35n.

Reviewed elsewhere.

**LADDIE;** a true blue story. By Gene Stratton-Porter. 602p. 12mo. *Dou., P.* \$1.35n.

Reviewed elsewhere.

**A LITTLE GREEN WORLD;** a village comedy. By Mrs. J. E. Buckrose. 371p. 12mo. *Put.* \$1.25n.

Author of "Down Our Street", here records the happenings in an English rural community, where most of the inhabitants have social aspirations which cause much heart burning and many humorous situations. Into this society come Lydia Bell and her mother, having just lost their money, and Lydia's attractiveness and love of fun add to the social disquiet particularly after the two most eligible men fall in love with her.

**FATIMA; OR, ALWAYS PICK A FOOL FOR YOUR HUSBAND.** By Rowland Thomas. Illus. by J. D. Gleason. 353p. 12mo. *Lit., B.* \$1.35n.

"Being the strange adventures of a woman who was the most beautiful creature, and quite, quite the cleverest creature ever was, and knew it."

Story opens in a little dura-thatched village which bakes on a canal embankment amid the cotton fields of Egypt. It concerns the marriage of Ali, the Fool, and the beautiful, wise Fatima; how she grew tired of her foolish husband and journeyed to Mecca, and became one of the wives of my lord the Kadi, and fell in love with a young man named Abdullah; how she had strange adventures and terrible events occurred till in the end she learned the wisdom of being satisfied with her own lot in life. By the author of "The little gods," etc.

**THEIR CHRISTMAS GOLDEN WEDDING.** By Caroline Abbott Stanley. Illus. by Emlen McConnell. 63p. 12mo. *Crow.* 50c.n.

Relates the experiences of a fine old couple who by force of circumstances have been separated in their declining years. It has seemed best to their children to find different homes for them in their own families—the father, a Civil War veteran, going to live with a well-to-do son in the city, while the mother remains with a married daughter in the village where the scene of the story is laid. The old people, homesick and heartsick, finally take matters into their own hands and "elope" back to their little old house, just in time to celebrate the Christmas holiday and their own golden wedding.

**MERRILIE DAWES.** By Frank H. Spearman. Illus. by Arth. E. Becher. 382p. 12mo. *Scrib.* \$1.35n.

Heiress to a colossal fortune and alone in the world,



ILLUSTRATION BY OSCAR CESARE FROM "JOAN THURSDAY"

BY LOUIS JOSEPH VANCE

*Little Brown & Co.*

Merrilie Dawes finds a life full of entrancing possibilities opening before her. Then things happen, and unexpectedly she finds herself in the midst of a tremendous struggle trying to save the business of the man she loves. The Wall Street panic that results brings her adventures and sensations truly thrilling. By the author of "Robert Kimberly," etc.

**WESTWAYS, A VILLAGE CHRONICLE.** By Silas Weir Mitchell. 510p. 12mo. *Cent.* \$1.40n.  
Reviewed later.

**THE DRIFTING OF THE CAVASHAWS.** By Robt. Norman Grisewold. Illus. by L. Wisa. 339p. 12mo. *Fenno.* \$1.25n.

A Eurasian brings all the physical fascination of his race to bear upon a young American girl, while adrift in mid-ocean on a derelict yacht. A young New York stock-broker foils him, but even then he is not overcome, and there is a kidnapping and rescue and a mutinous crew to add to the adventures.

**THE SURAKARTA.** By Wm. MacHarg & Edn. Balmer. Illus. by Lester Ralph. 369p. 12mo. *Small.* \$1.25n.

The scene is a great Chicago hotel, and the plot involves the puzzling disappearance of the famous emerald known as the Su-ra-kar-ta. This is the property of a native prince of Java, whose emissaries have brought it to America as a gift to a young Chicago heiress. By the authors of "The Achievements of Luther Trant."

**THE WAY OF AMBITION.** By Robt. S. Hichens. Front. in col. and 4 illus. in black and white by J. H. Gardner Sopher. 473p. 12mo. *Stokes.* \$1.35n.  
Reviewed later.

**THE DESIRED WOMAN;** a novel. By Wm. N. Harben. 406p.front.12mo. *Harp.* \$1.30n.

A story of Georgia life in mountains and city. The warmhearted goodness of a mountain girl is a touchstone by which two rich men test the depths of their own natures. By the author of "Abner Daniel," "Pole Baker," "Paul Rundel," etc.

**THE JACK-KNIFE MAN.** By Ellis Parker Butler. Illus. by Hanson Booth. 318p. 12mo. *Cent.* \$1.25n.

Peter, the shanty boatman, takes a forlorn woman and her little boy into his boat one stormy night and feeds and tends them. The woman dies next morning and Peter sells the boat to give her decent burial. With Buddy, the boy, Peter takes the boat down to the rice swamps for the new owner who wants to use it for duck-shooting. Booge, a tramp, joins the party and Uncle Peter and Uncle Booge become deadly rivals for Buddy's affections. Then the Society for the Prevention of Cruelty to Children and the neighbors take a hand, and there is much comedy and some pathos in the result. By the author of "Pigs is pigs," etc.

**PREScott OF SASKATCHEWAN.** By Harold Bindloss. Front. in col. by W. H. Dunton. 351p.12mo. *Stokes.* \$1.30n.

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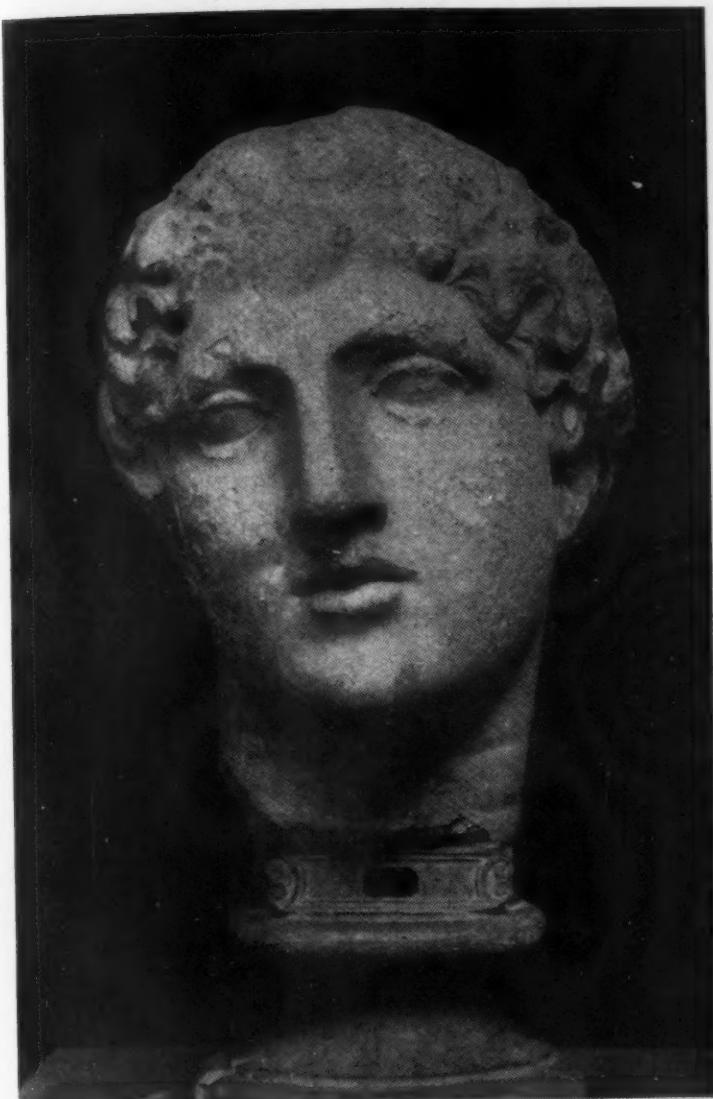
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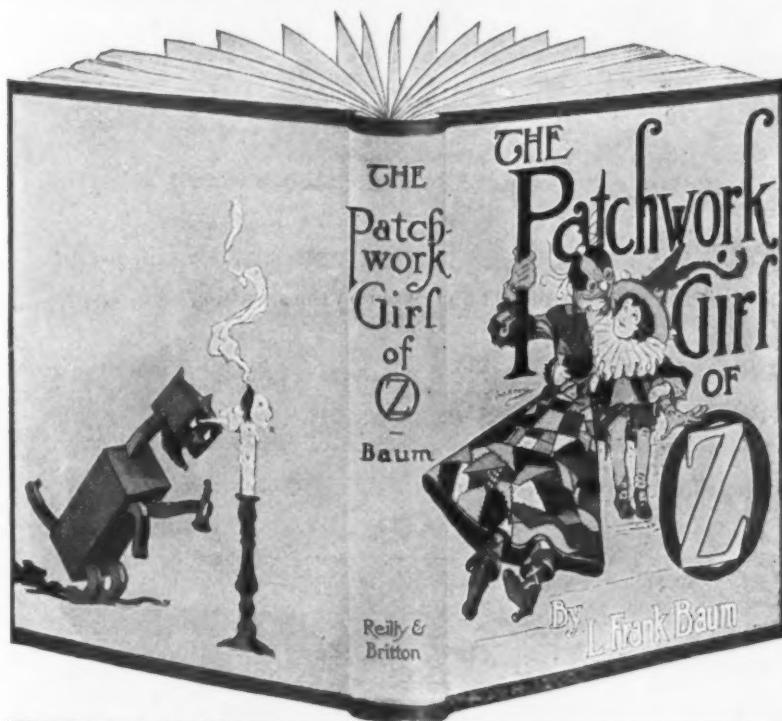
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